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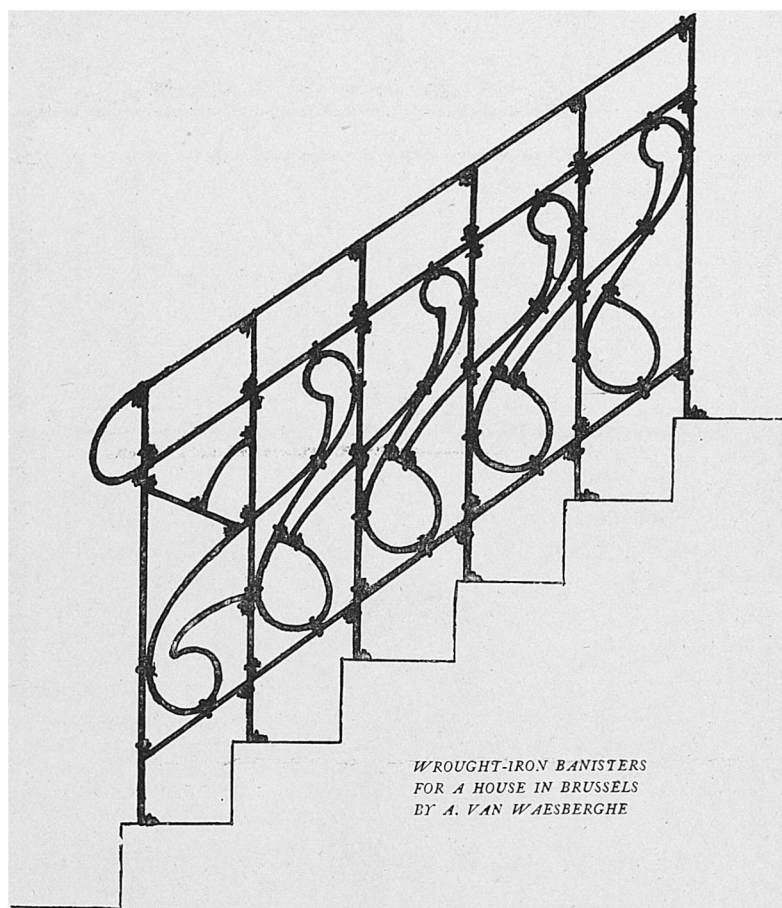
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NOTES



WROUGHT-IRON BANISTERS
FOR A HOUSE IN BRUSSELS
BY A. VAN WAESBERGHE

NOTES

THE WEAVING SCHOOL, 95, New Bond Street, has taken a new step forward, and at the Albert Hall Exhibition of Home Arts and Industries, as a developed industry, exhibited tapestry Gobelin made at Bushey. This work has actually been developed out of the ordinary forms of weaving, under the superintendence of an expert teacher who does the dyeing and arranges the designs. All the handwork of the tapestry has hitherto been done by cripple children sent by the Local Government Board. Now, however, ladies are beginning to learn it, and it would indeed be most useful to have them trained as teachers. The carpets sell from £3 10s. upwards, mats and rugs at a much lower price, and curtains, which have been approved by the highest Art authorities, will be on view on Saturday mornings at No. 3, Blenheim Street, New Bond Street, and also a partly-finished ecclesiastical tapestry of the '*Presentation in the Temple*,' by Fra Angelico, which is exciting much attention in Art circles. Every church should be adorned by one of these beautiful tapestries for dossals, sanctuary curtains or reredos, in designs that may suit any section of the Faith. The School is now working out designs for tapestry bed-heads, canopies and curtains in angel subjects—either reproductions of well-known pictures or original designs.

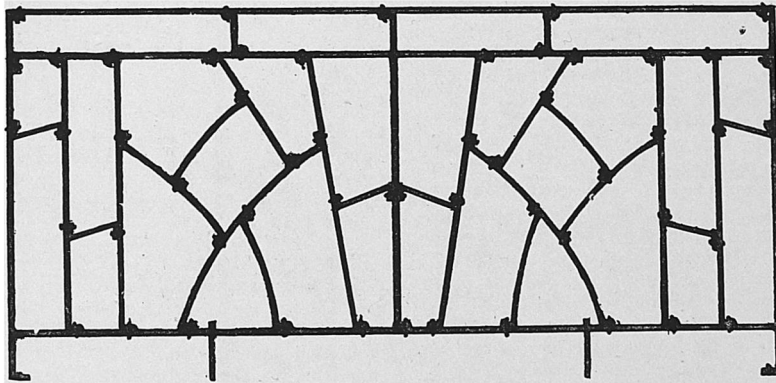
M. BENJAMIN CONSTANT, the celebrated French Portraitist, who has received a commission to paint H.M. the Queen, will open, in a few days at the Fine Art Society's galleries, an exhibition of a collection of his most im-

portant portraits. These will include Mlle. Emma Caloé, the Duchess Paul of Mecklenburg, Madame Houssage, M. Paul Sohège, Comte Henri Delaborde, M. Chaplain, M. Bertrand, Sir William Ingram, Bart., etc.

MR. WHISTLER's book, 'The Baronet and the Butterfly,' 'A Valentine with a Verdict,' is issued by Monsieur L. Henry May (9 and 11, Rue Saint Benoit, Paris). There are two editions, the popular one, price 6 francs, net, and the *édition de luxe*, printed on Van Gelder paper, limited to 250 copies, and signed by Mr. Whistler, price 25 francs. The volume, in appearance, is uniform with Mr. Whistler's previous book, 'The Gentle Art of Making Enemies.'

THE age indeed of inventions! Who ever would have supposed for a minute that a typewriter could draw pictures, yet one at least can. The advertisement which has appeared in THE ARTIST of the "Oliver" typewriter, shows a girl's head done, hair and all, by this extraordinary machine. It is true that the brain was Miss Edith Hamilton's, but the tool was "Oliver" and "Oliver" alone. The great advantage of this machine, and it seems to us that it is a very great advantage, is that all the time you are at work you can see what you are doing as you write. With the other machines you have to keep tipping up something in order to look underneath, which wastes time and spoils temper. Walbrook House, Walbrook, E.C., is the home of this admirable instrument.

NOTES



WROUGHT-IRON BALCONY
OF A HOUSE IN BRUSSELS
BY A. VAN WAESBERGHE

AN important commission to paint a series of pictures amounting to £1,000 has been placed in the hands of Mr. Howard G. Stormont, the landscape painter. Mrs. Stormont, whose pictures are also known to the Art World, will accompany her husband in a prolonged continental sketching tour.

Now that men are fitting out their yachts they should look at a clever little Pianino by Chappel & Co., of New Bond Street. It has a folding keyboard, and is specially made to withstand the damp and heat of extreme climates and the moisture of sea atmosphere. They can be made to harmonise with any style of yacht or ship furniture.

THERE is an Exhibition of Embroideries well worth seeing at Harris and Son's, 25, Old Bond Street. It will be kept open throughout the season, so there will be a chance for everyone to go.

There are portières in many-coloured linens; one pale green, with a beautiful design, founded upon the New Zealand Scorbis; another shows flax thread embroidery in shades of yellow upon a golden brown ground, and a third of pale blue linen has a conventional design in pinks, fawn, and greens. Then there is a magnificent dado of tall crimson poppies on a neutral ground, and an altar frontal of red linen, embroidered in pure flax thread (enriched with Japanese gold), which has exactly the appearance of silk. Curtains, pulpit hangings, and screen objects are also to be found in this most interesting collection.

CORRESPONDENCE

THE SCHOOL OF ART QUESTION.

To the Editor of THE ARTIST.

Sir,—The note struck by your correspondent, 'Anxious Art Master,' in your May issue, is not struck one moment too soon. It is, indeed, becoming an anxious time for Art Schools and Art Masters: both are now beginning to take a very subordinate place in our educational system, especially subordinate to science and science men. As an

instance of this, let anyone turn to any advertisement of a vacant post of Head Mastership of a School of Art, and you will generally see that the Head Master of a School of Art has to work under the direction of the Science man. I am acquainted with such establishments, and I know that the Art work is crushed in consequence. Some time ago the Society of Art Masters made an inquiry into this matter, but as a member I never heard that anything came of it. If the Society is not powerful enough to deal with this, cannot some eminent Artists or Designers come to the rescue and bring their influence to bear on it, for if something is not done, Art and Design will suffer immensely. I hope that other masters will take this matter up, and that you will allow your columns to be used for such a much-needed inquiry.

I remain, yours truly,
ANOTHER ANXIOUS ART MASTER.

To the Editor of THE ARTIST.

Sir,—'Anxious Art Master's' letter makes me hopeful. I am the head of one of the largest Art Schools in the three kingdoms. I have never joined the Art Masters' Society. Why? Because it does not rise to the important work it might do. It has no programme. I will offer it one.

It must be premised that our political rulers are oblivious to the true significance and progress of Art Education. Their words and actions prove it. The Duke of Devonshire says he finds the functions of a 'Director for Art difficult to understand.' Under his sway Scotland's Art Instruction has been sundered from its legitimate branch and yoked to the burly Scotch Education Department, which is paralysing the progress of Industrial Art in Scotland. At the present time officials, without a shred of Art knowledge, are marching about North Britain holding Art Examinations, and awarding results thereon. This needs no comment.

The programme I offer is this:—

1. The offer of technical advice to the political heads of the Government branch controlling Art Education.
2. The reform of the permanent official staff administering Art Education.